

OCL Art Curriculum: Statement of Intent

Purpose of study

The visual arts make a vital contribution to children’s development in many ways both explicitly and implicitly. To understand visual culture is to be able to access the world in which we live. To practice Art presents students with the opportunity to learn and develop creative skills and techniques with different materials and processes discovering confidence and channels of self-expression. We study Art to inspire that personal expression, foster curiosity of the world around us and explore the limitless capabilities of our imagination whilst engaging with different cultures, historical events as well as providing opportunities to question, critique and make decisions. Our Art curriculum enables our young people to work independently, work collaboratively, develop resilience, problem solve, manage time and resources and ask the big questions; encouraging them to become thinkers, researchers, observers, makers and creators.

We value character, competence and community in our curriculum:



Character: Engaging all students in learning about visual culture that develops personal creativity, resilience, the willingness to take appropriate risks and the confidence to express feelings, thoughts and ideas: developing a sense of self. Confidently experimenting and exploring ideas and ways of working, being open to asking questions and challenging accepted ideas: developing a sense of wider responsibility. Thoughtfully investigating ideas of equality and diversity: developing a sense of inclusivity

Competence: Developing student’s ability to use accurately and expressively a variety of skills, techniques and materials with confidence. Enabling them to make well-informed, good choices about their work and to understand and formulate connections between their work and the work of others. Being able to create a personal response through practice and understanding context: nurturing creativity

Community: Inspiring students to develop a lifelong love, appreciation and understanding of a wide range of creative styles, traditions and contexts through considering the place of visual communication in their world. Improving health and wellbeing of themselves and others through their practice and through sharing their practice in different ways. Contributing to their futures though actively working sustainably and considerately of and for others: promoting ambition

Core concepts and principles of progression

The Oasis Art curriculum is planned carefully so that core art, craft and design skills, knowledge and understanding are developed over time. Expertise develops through consistent, deliberate practice from a solid foundation and immersion in the rich heritage of artistic and global, cultural traditions and movements.

#1 Artists tell stories:

Works of art, craft, design and architecture consist of formal elements and principles of design (such as line, shape, form, pattern, texture, colour and balance, rhythm, contrast etc.). These elements combine to communicate in many ways, often suggestive of histories and traditions. From ancient times, artists have used these elements in different ways over time to tell their own stories in response to the world in which they are or have been a part. The histories of art - the stories we share about art and artists - are also subject to change across time and space. We learn to tell our own stories through developing our practice with the formal elements as our foundation – what we see and later what we know and what we think and feel

#2 Artists follow (and break) rules:

Artists learn the 'rules' and conventions so they can decide when and how to break them. Some artists work within established traditions and genres; others tease and disrupt these in alternative ways. Definitions of art are always changing. We learn the 'rules' by practicing accuracy, control and fluency in order to experiment and explore with purpose

#3 Artists play with ideas, materials and failure:

Artists take creative journeys exploring materials, ideas and ways of working. Art is a process. Serendipitous outcomes can emerge through purposeful experimentation. Artists take risks and trust their intuition. We learn to be creative by creating. Embracing 'happy accidents' and learning from 'mistakes'. We are 'creative apprentices' learning habits, routines, methods and questioning – understanding our motivations to create our own work with increasing independence and skill

#4 Art has its own language:

Artists learn a vocabulary in the same way that we learn language through imitation, practice and study of structure. Art narrates an experience or documents an event. Art and design use symbols as a short hand and create reference points through physical and implied connections. Art is an international language, which references culture and identity and our ability to interpret and create relies on our understanding of this language. We learn how to decode and encode works through progressive practice in identifying, deciphering and interpreting to enable us to apply, exploit and manipulate this language through our own responses

#5 Art engages – me and you:

Art stimulates the mind and body – perception and cognition/conscious and unconscious feeling. Artists use their heads, hands and hearts during the creative process. To engage with a work of art a viewer may form opinion from an aesthetic perspective or might also physically employ their senses. Art can evoke a heightened sense of place and wonder. We can immerse ourselves in the act of creating; art can be physically and mentally restorative. We learn to look at, share and create work of increasing complexity and purpose, processing information and developing a personal response to stimulus

#6 Artists ask questions:

Artists challenge ideas of what has gone before by asking questions of themselves and of their audience. By using the see, know, think model with increasing levels of sophistication across the learning pathway, pupils are equipped to investigate aesthetics and meaning in their work and the work of others. We learn to ask questions through mindful practice of looking at (our) art and pushing our artistic boundaries to help inform our practice and form opinions with increasing discrimination

#7 Art has value in unequal measure: The value of art is measured by society in different ways - personal, cultural, social, economic, political, historical. Works of art and artists are not equally valued and attitudes to art change over time. Artists and ideas in art can be marginalised because of prevailing social attitudes. **We learn to challenge preconceived notions of art and its documentation of histories by asking questions, considering our own aesthetic perspectives and preferences and developing understanding of the ability of art to illuminate and enrich our experience, building confidence over time to express and articulate our thinking in different ways**

#8 Art is not fixed in meaning – context is everything: Artists have intentions when creating work but what the viewer understands may be different. Individual interpretations of art are rarely the same but shaped by knowledge, personal experience, prejudice and time. The same work takes on new meaning if the parameters change; history is rarely fixed - new discoveries and perspectives can radically alter what might have previously seemed secure. Art does not only change the way we look at things, it can influence the way we recall the past and imagine the future. Artworks exist as evidence of purposeful action by an artist within a particular time and place. Awareness of this context - when, where, by whom, and why - can influence the meaning that a viewer draws from the work. How does an artwork become so... well-known, famous, infamous, notorious, iconic, ironic, sought-after, hated, expensive, precious, devalued, boring...? **We learn about works of art across time by experiencing and observing how the use of materials, processes, subject matter and events relate to our work. We consider how global connections, culture and heritage influence, shape and describe our understanding of art ‘his’tory and our own creations**

#10 Art is contradictory and complex*: the *concept* of art has significantly shifted over its history. New views of art have emerged to challenge the old, complicating though not erasing what has gone before. Artists understand the branches of art practice: traditional, modern and contemporary and the impact that history, heritage and metamorphosis has on aesthetic and meaning. Each idea of art has its distinctive values and characteristics. **We learn to deconstruct and reconstruct ideas and methodologies to foster connection and innovation. We develop technical skill enabling us to become adept at personal, creative expression**

*See Fig 1.

#9 Art is powerful: Art has the potential to influence human behaviour. It can evoke emotion and provoke action, shaping the world by changing opinions, instilling values and translating experiences. It allows people from different cultures and times to communicate with each other. Art empowers us to notice, question, interact and respond. It is a way of understanding and expressing our existence. Historically a way of demonstrating power and wealth, art can be used to excite and incite. **We learn to understand the meaning, purpose and power of works of art and design through time and culture and translate that in to our own work. We move from thinking to doing – learning to make conscious choices and decisions about our work and how we want it to be perceived**

A R T C O N C E P T S		
TRADITIONAL	MODERN	CONTEMPORARY
CONVENTION Artists use forms genres, themes and meanings that are passed on from generation to generation	ORIGINALITY An artist is an individual who creates something new and personal without relying on previous work	COLLABORATION Art is a social process in which people work together, sharing ideas and allowing new forms to emerge
CRAFT Art uses skilful techniques that can be taught and which produce reliable, predictable outcomes	MEDIUM Art works through particular mediums like painting, drawing and sculpture. Mediums combine materials and conventions	PRACTICE Art can't be confined to established forms, mediums and materials. Anything can become art. Art and life are blurred
IMITATION Artists copy the work of their predecessors. They copy nature too. The tension here is interesting	EXPERIMENTATION Artists try out unexpected moves and test them directly against experience, finding new standards of success	DECONSTRUCTION Art breaks down familiar boundaries. It raises questions and challenges all established ideas and conventions

*Fig.1
Neil Walton,
Subject
Leader for
PGCE Art &
Design at
Goldsmiths,
University of
London

Curriculum Intent

Through our carefully sequenced and ambitious curriculum, we intend that our curriculum will achieve these aims/outcomes:

1. To equip all students with the knowledge, skills and understanding so that they will know how to make art, craft and design successfully, being able to:

- Use a wide range of materials, processes and techniques with confidence
- Use a wide range of materials, processes and techniques with skill and accuracy
- Work in 2D
- Work in 3D
- Create their own works of art; devising, developing and executing a personal response
- Understand the process of creating their own work
- Develop and use primary sources for personal work
- Identify, explore and use the elements of art and design within their own work
- Review and refine work independently

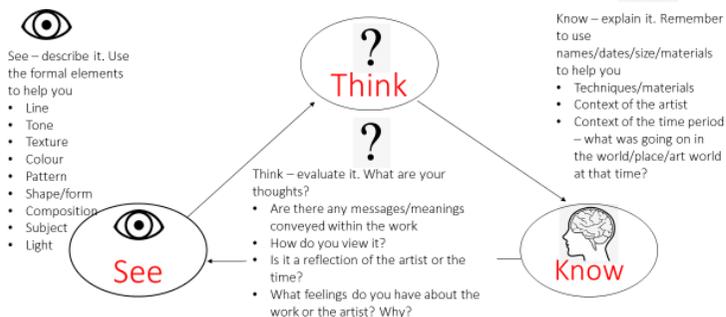
2. To build the foundation for all students to decode and encode visual language, its history and context:

- Understand and use art language both in creating visual work and in thinking and writing about the work of others
- Be able to articulate their reasons for choices and decisions they have made
- Rigorously question, observe, identify, dissect, analyse, evaluate and use ideas from art across the full range of historical periods, genres, cultures and traditions, including the works of architecture, photography, craft and design (*see Fig. 2)
- Broaden and deepen essential world knowledge and use this to create purpose in their work
- Use a wide range of materials, processes and techniques with purpose to convey meaning, realising intentions
- Think in abstract ways from concrete starting points making connections between their work and the work of others
- Work with professionals from a range of disciplines
- Have opportunities to visit galleries and exhibitions and view art in different contexts
- Have opportunities to study art and artists with particular local, contextual significance

3. To enable all students to develop their character, confidence and identity through practising art, evidenced by being able to:

- Resilience to rehearse, improve, create, embrace success and the unplanned, give and take feedback and become reflective practitioners
- Empathy, sensitivity, understanding and openness to others
- Take appropriate risks and demonstrate good decision making skills with materials, resources, ideas and ways of working
- Problem solve with enthusiasm – think creatively around a situation or piece of work
- Demonstrate confidence, collaboration and leadership skills
- Engage in extra-curricular events and enrichment activities that allow them to develop their own interests and means to express themselves
- Take advantage of opportunities such as competitions or community events to demonstrate creative skills
- Understand the role of art in shaping individuals, culture and community for good
- Celebrate diverse backgrounds, values and characteristics in their work
- Develop their own values and sense of identity through their work
- Demonstrate understanding of people with different beliefs and perspectives
- Challenge stereotypes

To investigate contextual, cultural and critical thinking In Art we use this model:



***Fig.2**

A model developed to aid students in decoding a work of art

OCL Art Curriculum: Long Term Plan

Year 7: The formal elements – Learning how the fundamental elements of art can be created and used in a piece of art

‘Learn the rules like a pro, so you can break them like an artist.’ Pablo Picasso

In Year 7, students arrive with a variety of art experience, skill, knowledge and understanding.

This part of the learning journey is to embed foundational, technical skills in using different materials and processes in Art and Design through learning about the fundamental elements of art. Students will learn and practise a range of technical skills in a variety of media with a focus on control and accuracy – manipulating the tools and materials to behave in the way that they want them to. Students will learn how to identify the formal elements and how they are applied to create accurate and engaging work through developing their own skills – observing, thinking, understanding, and doing. Students will develop work in 2D to focus their learning on the use of the formal elements. They will work from primary and secondary sources considering how their use of the formal elements impacts their artwork.

Students will engage with several different contemporary and historic artists* throughout the year to give them an insight into how professional artists apply the elements into their own work. This will be used to give students inspiration and techniques that they can apply to their own practical tasks.

*artists – a term used to include artists, designers, craftspeople, architects, photographers from different times and cultural heritages...

Elements of Art	Term 1 and 2	Term 3 and 4	Term 5 and 6
Key Learning	<p>LINE</p> <ul style="list-style-type: none"> - What is line? - Why is line important? - How is line created? - How have other artists used line? - Practical applications: outlines, tone, texture, contour, and developing a style <p>TONE</p> <ul style="list-style-type: none"> - What is tone? - Why is tone important? - How is tone created? - How have other artists used and created tone? - Practical applications: creating tone to add dimension and realism <p>TEXTURE</p> <ul style="list-style-type: none"> - What is texture? - Why is texture important? 	<p>COLOUR</p> <ul style="list-style-type: none"> - What is colour? - Why is colour important? - How is colour created? - How have other artists used and created colour? - How do you create tone and texture with colour? - How are colours blended? - What are primary, secondary and tertiary colours? - How can primary colours make all other colours? - What are tints, tones and shades - Practical applications: colour theory, adding emotion to artwork, using colour with line tone and texture 	<p>PATTERN</p> <ul style="list-style-type: none"> - What is pattern? - Why is pattern important? - How is pattern created? - How have other artists used and created pattern? - What is repetition? - What is rotation? - What is symmetry? - How does pattern link to the other elements of art - Practical applications: decoration, creating focus and adding interest to negative space

	<ul style="list-style-type: none"> - How is texture created? - How have other artists used and created texture? - Practical applications: mark making and using line and tone to create texture 		
Thinking	Studying the work of Vincent Van Gogh to see how he uses line, tone and texture to create his artwork	Studying the work of Kelly Stanford to learn how she uses colour to create hyper realistic artwork.	Studying the work of Gustav Klimt to learn how he uses pattern to decorate negative space within his artwork
Recording and making	Use different tools to record different types of line, tone and texture representative of intentions.	Using a range of different drawing and painting materials to create a representative of intentions	Using a range of different drawing and painting materials to create a representative of intentions
Exploring	Exploring how line, tone and texture can be combined to create a piece of art. Exploring how line, tone and texture can be created with a range of materials	Exploring how colours can be blended and mixed with a range of materials Exploring the different properties of materials that are used to create/add colour.	Exploring how pattern can be used to adorn and decorate artwork and objects. Exploring how the other elements of art can be used to create pattern
Assessing Progress	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress. Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress. Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress. Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum
Oasis Habits	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.

Year 8: Materials and Developing a response to a theme through Investigation, exploration and expression.



‘The thing that's important to know is that you never know. You're always sort of feeling your way.’ Diane Arbus

This part of the learning journey is an opportunity for students to further develop technical skills with a variety of processes and materials considering how the ‘rules’ of art can be manipulated to begin to express their own ideas with purpose, realising intentions.

Students will be able to identify key elements and characteristics in Art from different genres and cultures exploring traditions, processes and meanings, which will allow them to explore ideas in their own work thinking about how differences in culture and heritage can influence the maker and the viewer. Students will learn how to apply the skills they learn to different types of work, to ‘play’ with purpose and consider how to creatively develop independent and personal ideas working in response to similar starting points. Students will investigate their responsibilities around sustainability and environment.

Students will develop complex and subject specific vocabulary that they will be able to use in analysing and evaluating work demonstrating and articulating how their work connects with and is inspired by the work of others.

Materials and Process	Term 1 and 2 Portraits- Painting and Drawing	Term 3 and 4 Coastal – Print Making	Term 5 and 6 Monsters- 3D
Key Learning	<p>PROPORTION</p> <ul style="list-style-type: none"> - What are proportions - Why do we use proportions - What are the different types of proportions - How to use proportions in artwork <p>DIGITAL PAINTING</p> <ul style="list-style-type: none"> - What is digital art - How to create digital art - How to recreate traditional techniques with digital media - Using photography with digital painting <p>COLLAGE</p> <ul style="list-style-type: none"> - What is a collage - How to create a collage - How collage can be used in the context of portraits 	<p>PRINT MAKING</p> <ul style="list-style-type: none"> - What is print making - What types of print making are there - What is the difference between each type of printing <p>LINO PRINTING</p> <ul style="list-style-type: none"> - What is a lino print - What are the characteristics of a lino print - How do you create a lino print - Which parts of the lino do you cut and why <p>MONO PRINTING</p> <ul style="list-style-type: none"> - What is mono printing - What are the characteristics of a monoprint - How do you create a monoprint <p>COLLAGRAPH PRINTING</p> <ul style="list-style-type: none"> - What is a collagraph print 	<p>SCULPTURE</p> <ul style="list-style-type: none"> - What is sculpture - What materials can be used to create sculptures <p>PHOTOMONTAGE</p> <ul style="list-style-type: none"> - What is photomontage - How to create a photomontage - How to use photomontage to create unique and interesting designs <p>INK</p> <ul style="list-style-type: none"> - How to create tone using ink - What is wet on wet and wet on dry technique - When should you use wet on wet technique - When should you use wet on dry technique <p>CLAY</p> <ul style="list-style-type: none"> - How to create a pinch pot - How to carve a surface - How to sculpt onto a surface - How to create texture - How to create form <p>DESIGN</p> <ul style="list-style-type: none"> - How to develop a monster design

		<ul style="list-style-type: none"> - What are the characteristics of a collagraph print - How do you make a collagraph print 	<ul style="list-style-type: none"> - How to develop a design into a final finished design - How to use and manipulate photographs to create designs
Thinking	Studying the work of contemporary and historic artists to develop ideas and understanding of portraiture. Students will study: Aldo Tolino, Louis Jover, Hattie Stewart, Richie Velazquez, Ana Strumpf and Felipe Tomazelli	Studying the work of Mark Heard to develop an understanding of art analysis and how techniques and ideas can be employed into their own work.	Studying the work of Chris Ryniak to inspire the design of monsters. The style and techniques of Chris Ryniak are used to develop a monster design that will then be used to create their sculptures from
Recording and Making	Students will explore both traditional and digital media to record images of portraiture. Students will spend the terms developing a fragmented portrait	Students will record their observations through print making focusing on images inspired by coastal objects, animals and locations.	Students will be using photomontage to develop their designs for their monsters. They will be creating an inked version of their design to use to help them create their sculptures.
Exploring	Students will explore a range of materials and how they can be used and manipulated to create portrait-based images. Students will experiment with taught techniques and then explore how they can combine the materials and techniques into a single piece of art	Students will be exploring a variety of print making processes. The students will learn how to create different prints and how the elements of art can be used to change the style and appearance of each type of print making process.	Students will be exploring a range of techniques and exploring how they can use different materials to develop a design into a final outcome. Students will explore the process of turning 2D work into a 3D design.
Assessing Progress	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>
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Year 9: Discover, decide, demonstrate. **The Big Questions** – the purpose of art, a window into the world

‘Everything we hear is an opinion, not a fact. Everything we see is a perspective, not the truth.’ Marcus Aurelius

Here, the structure aims to give students the tools and the confidence to ask the big questions, rigorously interrogate tradition and challenge accepted notions of art and its histories. Students will further develop their technical skills with a variety of processes, materials and ways of working, exploring how their ideas can tell stories, change opinions and translate experiences.

Students will investigate how Art has several histories in which the relative value of artists and art works is contested, is changeable and is valued today. Students will be exposed to how art has been used through time for different purposes and consider how their own work is perceived.

Students will be able to articulate how their work connects with and is inspired by the work of others responding to ideas, events and context.

The Purpose of Art	Term 1 and 2 The Purpose of Art	Term 3 and 4 The Purpose of Art	Term 5 and 6 Structures Project
Key Learning	<p>THE PURPOSE OF ART</p> <ul style="list-style-type: none"> - What is the purpose of art <p>NARRATIVE ART</p> <ul style="list-style-type: none"> - What is narrative art - Why tell a story with art - How can art tell a story - How backgrounds and facial expression can add emotion to a story - Creating artwork to tell a story - Character design <p>DRAWING WITH SCISSORS</p> <ul style="list-style-type: none"> - How to draw with scissors - How to create artwork out of cut paper - How to layer a composition - How to cut and fold paper to create shapes and forms <p>DOCUMENTARY ART</p> <ul style="list-style-type: none"> - What is documentary art - Why use art to document events and people - How art is used to document events and people - How mark making can add emotion 	<p>POLITICAL ART</p> <ul style="list-style-type: none"> - What is political art - Why do people make political art - How can art share a message <p>PHOTOMONTAGE</p> <ul style="list-style-type: none"> - What is a photomontage - How to create a photomontage - Layering images to create a new image <p>BEAUTY AND ART</p> <ul style="list-style-type: none"> - What is beauty in art - Why do artist focus on beauty - How beauty is personal <p>SURFACE PREPARATION</p> <ul style="list-style-type: none"> - Why do artist make surfaces - How do you create a surface - Layering materials to create texture - Techniques for drawing and painting over the surface 	<p>DEVELOPING IDEAS</p> <ul style="list-style-type: none"> - Study the work of selected artists to develop ideas and responses to the theme structures - Use a variety of materials to develop ideas for what would be best for a finished piece of art <p>RECORDING OBSERVATIONS</p> <ul style="list-style-type: none"> - Collect images to inspire ideas - Create drawings of observations of structures to develop ideas for content <p>REFINING IDEAS</p> <ul style="list-style-type: none"> - Explore and experiment with different techniques <p>CREATING A PERSONAL RESPONSE</p> <ul style="list-style-type: none"> - Using artist analysis to inspire ideas -

	<p>MIXED MEDIA:</p> <ul style="list-style-type: none"> - How to layer materials - How to prepare a surface for drawing - Using different drawing materials to add focus and tone <p>CONCEPTUAL ART</p> <ul style="list-style-type: none"> - What is conceptual art - How is conceptual art created - Why is conceptual art created <p>SCULPTURE</p> <ul style="list-style-type: none"> - How to carve a surface - How to sculpt onto a surface - How to create texture - How to create form 		
Thinking	Students will study an artist associated with each purpose of art and will use similar ideas and techniques to create their work. The artist work they will study includes: Helen, Musslewhite, Henry Moore and Ai Wei Wei	Students will study an artist associated with each purpose of art and will use similar ideas and techniques to create their work. The artist work they will study includes: Peter Kennard, Hannah Hock and Ian Murphy	Students will study an artist that have created artwork associated with structures. They will use ideas and techniques from each artist to develop their own skills and visual language. The students will later try to combine the ideas from other artists to create their own unique response. Students will study: Laura Oldfield, Jon Measures, Kyle Henderson, Toobi Khedoori and Seth Clark.
Recording and Making	Students will explore both traditional and digital media to record images of portraiture. Students will spend the terms developing a fragmented portrait	Students will record their observations through print making focusing on images inspired by coastal objects, animals and locations.	Students will be creating a variety of artworks throughout the project. Each artwork should like to each of the artists studied. This is so that students can develop a better practical understanding of the techniques and styles used by professional artists.
Exploring	Students will explore a range of materials and how they can be used and manipulated to create portrait-based images. Students will experiment with taught techniques and then explore how they can combine the materials and techniques into a single piece of art	Students will be exploring a variety of print making processes. The students will learn how to create different prints and how the elements of art can be used to change the style and appearance of each type of print making process.	Students will be exploring a range of techniques. Each technique will be associated with one of the artists studied. Students will be encouraged to experiment with their own ideas and to question how they can adapt and change the process to suite their own work.

<p>Assessing Progress</p>	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>	<p>Low stakes questioning to check for understanding</p> <p>Formative assessment and feedback during each lesson to support progress.</p> <p>Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum</p>
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Year 10: Cogitate, create, communicate. **Urban Environments and Natural Forms – how people interact with the space around them.**

‘That's what I'm interested in: the space in between, the moment of imagining what is possible and yet not knowing what that is.’ Julie Mehretu

The beginning of the GCSE learning pathway aims to build on the thinking, exploring, recording and making investigated earlier. Its purpose is to consolidate prior learning and understanding of techniques, skills, knowledge and the key concepts and re-interpret these ideas in their own work with increasing independence making work that records their own personal journey.

Students will understand contextual references and use critical thinking skills to enable them to access assessment objective 1 through studying the work of a diverse range of artists/designers and craftspeople, comparing genres and making connections between their work and the work of others. Students will be able to decode and encode visual language.

Students will consolidate technical skills with a variety of processes and materials to access assessment objective 2 through immersion in a wide range of 2D and 3D disciplines, beginning to specialise in their favoured media and ways of working over time, considering purpose and intention.

Students will consolidate drawing and recording skills for assessment objective 3 through learning how to present ideas in a journal/sketchbook or other appropriate means, evaluate and refine methods and consider audience.

Students will continue to refine and review work to develop relevant outcomes to access assessment objective 4 through guided sessions building towards an independent and personal response over time.

The work will be relevant to the title selected in the academy ([Art, craft and design](#) [Fine art](#) [Graphic communication](#) [Textile design](#) [Three-dimensional design](#) [Photography](#)) and each portfolio must include at least two areas of study within each title. There must be evidence of drawing for intention and appropriate written annotation within each portfolio submission.

	Term 1 to 3 Urban Environments	Term 4 to 6 Natural Forms
Key Learning	<p>Develop: explore ideas, experiment with appropriate media, materials, techniques and processes</p> <p>Recording observations in line with project theme: using drawing materials and photography to record content that relates to the project theme</p> <p>Refining ideas: experimenting with materials and techniques of other artists, exploring materials and how they impact the artwork and experimenting with different compositions and arrangements of content</p>	<p>Develop: explore ideas, experiment with appropriate media, materials, techniques and processes</p> <p>Recording observations in line with project theme: using drawing materials and photography to record content that relates to the project theme</p> <p>Refining ideas: experimenting with materials and techniques of other artists, exploring materials and how they impact the artwork and experimenting with different compositions and arrangements of content</p>

	Presenting a personal and meaningful response: creating a single finished piece of artwork that represents the best ideas and thoughts of the student's project. The artwork must fit the theme and be linked to the work completed during the project.	Presenting a personal and meaningful response: creating a single finished piece of artwork that represents the best ideas and thoughts of the student's project. The artwork must fit the theme and be linked to the work completed during the project.
Thinking	Students will study artists whose work is associated with urban environment as a theme. They will start with Ian Murphy and explore expressive mark making and then continue to study artists such as Jon Measures and explore collage. The students will also begin to select their own artists that relate to the theme and their own ideas	Students will study artists whose work is associated with urban environment as a theme. They will start with studying the work of Karl Blossfeldt and explore natural form photography. Students will then continue to study artists such as Ernst Haeckle and Joshua Abarbanel. The students will also begin to select their own artists that relate to the theme and their own ideas
Recording and Making	Students will explore the theme urban environments through a range of recording. Students will capture observations using a mixture of photography and drawing materials. Students will engage in making choices about what materials are best to record their observations.	Students will explore the theme urban environments through a range of recording. Students will capture observations using a mixture of photography and drawing materials. Students will engage in making choices about what materials are best to record their observations.
Exploring	Students will explore a range of materials that link to the artists that they have studied. The students will be able to explore other materials and try to apply similar techniques to these other materials. Students are encouraged to play and try ideas to help them to develop their own creative thinking.	Students will explore a range of materials that link to the artists that they have studied. The students will be able to explore other materials and try to apply similar techniques to these other materials. Students are encouraged to play and try ideas to help them to develop their own creative thinking.
Assessing Progress	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress.	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress.



	Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum	Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum
Oasis Habits	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.



Year 11: Reflect, refine, resolve. An individual perspective

'I saw the angel in the marble and I carved until I set him free.' Michelangelo

Students will be able to demonstrate a level of mastery in understanding of contextual references and critical thinking skills to enable access to assessment objective 1 through studying the work of a diverse range of artists/designers and craftspeople relevant to their starting points and personal journey.

Students will be able to show independence in using technical skills with a variety of processes and materials to access assessment objective 2 through selecting appropriate tools and processes from a range of 2D and 3D disciplines relevant to their personal response.

Students will be able to demonstrate fluency, control and mastery in drawing and recording skills for assessment objective 3 through presenting ideas in a sketchbook or other relevant mediums, evaluating and refining methods and considering audience and intention.

Students will be able to produce relevant outcomes to access assessment objective 4 building a personal and reasoned response.

Students will be prepared for the externally assessed component (exam) showing independence and mastery in completing a unit of work from start to finish (10hr exam).

The work will be relevant to the title selected in the academy ([Art, craft and design](#) [Fine art](#) [Graphic communication](#) [Textile design](#) [Three-dimensional design](#) [Photography](#)) and each portfolio must include at least two areas of study within each title. There must be evidence of drawing for intention and appropriate written annotation within each portfolio submission and externally set assignment.

	Term 1 to 3 Past Paper Project (Students will select one theme from a past exam paper)	Term 4 to 6 Exam Project (students will be issued with an exam paper during January and will select 1 theme from the paper)
Key Learning	<p>Develop: explore ideas, experiment with appropriate media, materials, techniques and processes</p> <p>Recording observations in line with project theme: using drawing materials and photography to record content that relates to the project theme</p> <p>Refining ideas: experimenting with materials and techniques of other artists, exploring materials and how they impact the artwork and experimenting with different compositions and arrangements of content</p> <p>Presenting a personal and meaningful response: creating a single finished piece of artwork that represents the best ideas and thoughts of the students project. The artwork must fit the theme</p>	<p>Develop: explore ideas, experiment with appropriate media, materials, techniques and processes</p> <p>Recording observations in line with project theme: using drawing materials and photography to record content that relates to the project theme</p> <p>Refining ideas: experimenting with materials and techniques of other artists, exploring materials and how they impact the artwork and experimenting with different compositions and arrangements of content</p> <p>Presenting a personal and meaningful response: creating a single finished piece of artwork that</p>

	and be linked to the work completed during the project.	represents the best ideas and thoughts of the student's project. The artwork must fit the theme and be linked to the work completed during the project.
Thinking	Students will study artists whose work is associated with their chosen theme. They will be encouraged to explore a range of appropriate artists and select one based upon their own opinions and interests	Students will study artists whose work is associated with their chosen theme. They will be encouraged to explore a range of appropriate artists and select one based upon their own opinions and interests
Recording and Making	Students will explore their theme through a range of recording processes. Students will capture observations using a mixture of photography and drawing materials. Students will engage in making choices about what materials are best to record their observations and which materials are best suited to their chosen theme.	Students will explore their theme through a range of recording processes. Students will capture observations using a mixture of photography and drawing materials. Students will engage in making choices about what materials are best to record their observations and which materials are best suited to their chosen theme.
Exploring	Students will explore a range of materials that link to the artists that they have studied. The students will be able to explore other materials and try to apply similar techniques to these other materials. Students are encouraged to play and try ideas to help them to develop their own creative thinking.	Students will explore a range of materials that link to the artists that they have studied. The students will be able to explore other materials and try to apply similar techniques to these other materials. Students are encouraged to play and try ideas to help them to develop their own creative thinking.
Assessing Progress	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress. Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum	Low stakes questioning to check for understanding Formative assessment and feedback during each lesson to support progress. Summative assessment of sketchbooks to assess learning and identify student strengths and areas for development within teaching and the curriculum
Oasis Habits	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be supported to do so	The 9 habits are embedded into the curriculum through teacher modelling and the expectations of students during the lesson. All students are expected to uphold the 9 habits and will be

	through feedback, instruction, peer reviews and sharing ideas and opinions.	supported to do so through feedback, instruction, peer reviews and sharing ideas and opinions.
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